THE REAL GHOSTBUSTERS

"THE HEADLESS MOTORCYCLIST"

(076030)

(SCRIPT)

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DIC ENTERPRISES, INC.

THE REAL GHOSTBUSTERS
"The Headless Motorcyclist"

FADE IN:

EXT MANHATTAN - NIGHT - ESTABLISHING SHOT

CAMERA PANS over the Manhattan skyline. The lights of the buildings shine prettily against the dark blue sky, conveying a festive and relaxed atmosphere.

CAMERA TRUCKS IN SLOWLY towards Central Park, on to an elegant penthouse terrace.

EXT PENTHOUSE

A chic party is in progress. We HEAR a STEREO BLARING in the b.g. Elegantly dressed PEOPLE walk in and out with drinks, mingling on the terrace and savoring the night.

INT PENTHOUSE

CAMERA MOVES into the penthouse and PANS OVER the party. It is a scene very similar to the one outside. We HEAR mindless PARTY CHATTER over the music.

CAMERA TRUCKS IN on a large buffet table, amply covered with drinks and hors d'oeuvres, near which we discover

MEDIUM ANGLE ON PETER AND BANKER

PETER VENKMAN, looking very smooth and dapper in a fancy evening suit, a (fruit juice) cocktail in hand.

Peter is leaning forward with a canny look on his face and is talking to a silver-haired, conservative-looking gentleman who looks very much like a Wall Street BANKER. Which he is.

PETER
(smoothly)
I'm telling you, what you <u>really</u> need is our new, Year-Round Ghost Protection Policy. Keeps you safe from spooks, or your money back!

ANGLE ON BANKER

He looks slightly befuddled, as if events are moving too quickly for him.

BANKER
(with a slight stutter)
Gh-ghost Protection Policy...
Er, I'm not sure we have a need for...

MEDIUM ANGLE

The Banker tries to slide away from Peter, who puts a hand on the man's arm to prevent any possibility of escape.

PETER
(earnestly)
Need! Of course you have a need!
We're living in troubled times...

ANGLE ON PETER

PETER (CONT)
(lyrically)
Think of all the dead accountants who must haunt your vaults at night, the embezzlers that shot themselves, rather than face the shame of a long trial, the...

ANGLE ON BANKER

Now he looks somewhat worried and defensive.

BANKER
Embezzlers? We've never had any embezzlers!

CAMERA PANS to the right to reveal RAY STANTZ walking by. He is stuffing a sandwich into his mouth and looks bored. Although he is wearing formal attire, he still manages to look less well groomed than anyone else in the room.

ANGLE ON RAY

FROM OUT OF FRAME, Peter's arm grabs hold of Ray, just as he is about to take another large bite of his sandwich. He is put off balance by the gesture. The food misses his mouth, flies past his ear and over his shoulder.

ANGLE ON SANDWICH

which finishes its trajectory, landing in the glass of KATE, a very attractive young woman, who is presently talking to another male PARTYGOER.

ANGLE ON KATE AND PARTYGOER

Kate looks somewhat taken aback, but not angry. She shrugs and smiles the incident away.

KATE
Well, I guess that blows my diet!

PARTYGOER
Let me get you a new glass...

KATE
No, that's all right, I'll get it.

She turns and heads for the buffet table.

ANGLE ON PETER, RAY, AND THE BANKER

Peter introduces Ray, who automatically beams at the befuddled Banker.

PETER
This is one of my associates, Dr. Ray Stantz. He can tell you about all the deadly ghosts that haunt the banking world.

Ray enthusiastically shakes hands with the Banker, who looks as if he can't believe Ray is expert at anything.

RAY
(excitedly)
Banking! Yes, the world of banking is full of ghosts! There was the Axe Murderer of First National Trust, and the Spectre That Ate Tax-Exempt Bonds...

BANKER
(genuinely worried)
Ate tax-exempt bonds?

CAMERA PULLS OUT to show Kate coming towards the group to get to the buffet.

ANGLE ON KATE

She extends her arm past them to take a glass.

KATE
Excuse me.

ANGLE ON PETER

Peter turns his head to look at her, and obviously is taken with her great beauty.

PETER
(muttering to himself)
Wow!

MEDIUM ANGLE ON THE GROUP

While Ray and the Banker are involved in deep conversation, Peter walks away to follow Kate.

RAY
... and the strangest thing is that it only ate bonds that were issued by defense contractors...

PETER'S POV

We follow Kate elbowing her way through the party crowd to

EXT PENTHOUSE

Kate walks over to an attractive young man, whom she kisses lightly on the cheek. It is obvious that they are together. His name is BUD, and he has the look of a Madison Avenue yuppie executive.

CAMERA PULLS OUT to reveal a grimacing Peter. Suddenly, a hand comes from OUT OF FRAME to land on his shoulder. It is WINSTON ZEDDMORE'S.

WINSTON (VO)
Looks like you struck out, buddy.

ANGLE ON PETER AND WINSTON

Peter shrugs.

WINSTON (CONT)
Don't worry about it! The night's still young, and there's plenty more fish in the sea!

The two men are turning to walk back inside when we HEAR very LOUD voices.

ANGLE ON KATE AND BUD

The two are involved in a sudden, heated argument, and are behaving in an agitated fashion -- especially Bud.

BUD
(angrily)
We're supposed to be at this party together! I didn't come over here to watch you hanging around with some other guy!

KATE
(defensively)
You're being ridiculous! I already told you that he was an old friend I haven't seen for years!

ANGLE ON PETER

He was about to leave the terrace with Winston, but stops to see more of what is going on.

ANGLE ON KATE AND BUD

Bud is getting more agitated. He grabs Kate by the shoulders, as if to shake her.

BUD
He didn't look very "old" to me!

KATE
Let me go, you're hurting me!

ANGLE ON PETER

He fumes over the treatment, and goes over to the couple to see if he can help Kate.

ANGLE ON THE THREE OF THEM

PETER
(threatening)
That's no way to treat such a pretty lady!

ANGLE ON BUD

Bud stops yelling at Kate and turns his attention to Peter.

BUD
(very irritated)
Buzz off, Buddy! We don't need you butting into our business!

MEDIUM ANGLE

Peter puts his hand on Bud's shoulder.

PETER
You may not need me, but I'm sure this beautiful lady does.

Peter's remarks are the last straw. Bud forcefully removes Peter's hand from his shoulder and then shoves him, hard.

CAMERA PULLS BACK to include other PARTYGOERS, and Winston, watching the action.

It looks like the argument is going to escalate. Both Bud and Peter put themselves in "macho" fighting stances, ready to come to blows.

PETER
(really furious)
Okay! You've had your chance! Now I'm going to take you down a peg or two!

BUD
(smirking angrily)
Yeah, you little wimp? When I'm through with you, you're going to look like day old Brie!

Several Partygoers then hold Bud back, while Winston attempts to calm Peter.

ANGLE ON WINSTON AND PETER

WINSTON
Come on, Pete. Let's leave these folks alone to settle their own problems...

ANGLE ON KATE AND BUD

Kate tries to placate Bud, putting her hand on his arm.

KATE
I'm sorry Bud. Why don't we go and talk...

Bud shrugs her hand away angrily.

BUD
I'm going, but not with you!

CAMERA FOLLOWS HIM as he pushes his way into the

INT PENTHOUSE

and, through the crowd inside, to the apartment door which he jerks open and SLAMS behind him.

CUT TO:

EXT PENTHOUSE

Peter and Kate both stand looking in the direction of Bud's exit. Kate has a worried expression on her face.

PETER
Good riddance!

KATE
(extremely worried)
Oh, my! Now he's really in for trouble!

Peter does a double take and looks at Kate, trying to understand what she means. CAMERA TRUCKS IN on Kate's worried expression.

DISSOLVE TO:

EXT FIFTH AVENUE - NIGHT

CAMERA PANS OVER the almost deserted street and TRUCKS IN onto a fancy, red SPORTS CAR, ZOOMING along at a fast clip.

INT SPORTS CAR

Bud is driving. He is still grumbling about his night.

BUD
Who does she think she is! I bet that guy was another "old friend"...

As he crosses Broadway, he glances at his rearview mirror.

CLOSE UP ON REARVIEW MIRROR

A small dot of light rapidly grows larger and larger, and blindingly bright. We HEAR the ROAR of a powerful motorcycle motor.

ANGLE ON BUD

He squints his eyes, and tries to shield himself from the glare of the painfully bright light.

BUD
(annoyed)
Geez! I hate that! The guy's blinding me! Why doesn't he pass or something!

EXT SPORTS CAR

Bud puts his hand out of the window, gesturing impatiently at his follower to pass him.

For a second, nothing happens, except the SUPERCHARGED ROAR of the motorcycle engine REVVING angrily.

ANGLE ON BUD

Puzzled that he has not yet been passed, Bud turns his head to see who is following him.

BUD'S POV

At last, we SEE the shape of the HEADLESS MOTORCYCLIST, carrying a FLAMING HELMET in one of his bony hands.

With a LOUD SCREECH of tires, and a super ROAR of the engine, the Motorcyclist rears his bike on its back wheel, where it is silhouetted against the lights of Manhattan.

WIDER ANGLE

The unnerving sight of the horrifying motorcyclist almost causes Bud to lose control of the sports car as it makes a skidding right turn into Washington Square Park.

INT SPORTS CAR

Bud's knuckles turn white as he angrily grips the wheel.

BUD
(fury in his voice)
If this is someone's idea of a joke, I'll give them their money's worth!

EXT SPORTS CAR - A SERIES OF SHOTS

takes the two vehicles through a spine-tingling chase through the narrow streets of GREENWICH VILLAGE. The car ZOOMS, making hairpin turns and burning rubber. But the Motorcyclist is not shaken.

INT SPORTS CAR

Bud's expression changes from anger to worry.

BUD
(nervously)
That guy's good, but I know how to get rid of him!

EXT SPORTS CAR

Bud drives the car into a basement parking lot. Assuredly, he spirals through it and comes to another exit, barred by a metal curtain.

INT SPORTS CAR

Bud points a radio-control device at the shutter.

BUD
(maniacally happy)
Ah, ah, I got him! Obviously the jerk doesn't work here!

EXT SPORTS CAR

The metal gate opens with a CLANGING WHIR to let Bud's car through, and then closes behind him, equally LOUDLY.

Bud zips the car into an alley, and stops in the shadows.

INT SPORTS CAR

Bud wipes the sweat from his brow.

BUD
Well, let him find his way outta there!

Suddenly, we HEAR a RESOUNDING LAUGH. The effect is very chilling and scary. Bud's eyes open wide.

BUD'S POV

We see the Headless Motorcyclist zooming RIGHT OUT OF THE SOLID METAL GATES!

ANGLE ON BUD

Bud swears and starts the car again.

BUD
I'm getting outta here! I don't know who that guy is, but I'm not gonna wait around to find out!

EXT SPORTS CAR

The car REVS UP at incredible speed, and leaving a cloud of dust behind it, heads down Broadway.

Instead of driving with his earlier assurance and skill, Bud now zigzags his car nervously all over the road. We keep HEARING the frightening and unnerving sound of the Motorcyclist's ghostly LAUGH.

INT SPORTS CAR

Jerkily, Bud keeps looking over his shoulder, in a state of rapidly increasing panic.

BUD
I've got to shake him! I've got to get out of here! This baby can do 120 once I get her on a straight road!

EXT SPORTS CAR

He makes a left turn from Broadway onto Canal Street, almost causing the other cars there to have an accident. Then, he ZOOMS towards the MANHATTAN BRIDGE, pursued by a CACOPHONY of HONKING HORNS and SHOUTED INSULTS.

The Motorcyclist is still hot on his tail, but he is no longer laughing.

EXT MANHATTAN BRIDGE - ANGLE DOWN CANAL STREET

Bud's car grows very quickly from a small dot on the horizon as it ROARS onto the bridge with a WHOOSH!

The Motorcyclist is in hot pursuit, also growing from a mere speck to full size. But, instead of getting onto the bridge he SCREECHES to a total and complete halt!

ANGLE ON MOTORCYCLIST

He ROARS and shakes his fist in anger.

INT SPORTS CAR

Bud, seeing in the rearview mirror that the Motorcyclist has stopped, brings his car to a SCREECHING, twisting halt.

EXT MANHATTAN BRIDGE

The two opponents stare at each other for a micro-second.

ANGLE ON MOTORCYCLIST

In a superhuman display of strength and accuracy, the Motorcyclist throws his flaming helmet at Bud's car.

ANGLE ON SPORTS CAR

The helmet CRASHES through the passenger side of the windshield, and the entire car goes up in SOARING FLAMES.

Bud scrambles out of the burning car. Standing there, he sees

BUD'S POV

The Motorcyclist once more raising his fist in the air, but this time in an umistakeable display of triumph. Then, the Ghost REVS his engine and ROARS away into the night, LAUGHING maniacally.

In the distance, we HEAR the approach of POLICE SIRENS.

DISSOLVE TO:

EXT GHOSTBUSTERS CENTRAL - DAY

ESTABLISHING SHOT of the Ghostbusters' firehouse.

CAMERA PANS OVER to a fire hydrant. A DOG walks INTO FRAME and examines the hydrant with a "Will I or wont'I?" look.

Before he can make up his mind, we HEAR a SIREN. SCREECHING INTO FRAME, a POLICE CAR ROARS up to the curb and parks in front of the hydrant, causing the dog to run away.

ANGLE ON POLICE CAR

With a bit of Wagnerian-like b.g. MUSIC, the feet of LIEUTENANT FRUMP appear on the sidewalk. Then, he slowly, and almost painfully, extracts himself from the car.

ANGLE ON FRUMP

Frump is a gigantically fat man (somewhat like JACKIE GLEASON before he lost all that weight), but there is nothing kindly about his face. He's dressed in a blue suit, a tan raincoat, a slouch hat, and the ugliest tie this side of a Moose convention!

MEDIUM ANGLE

A YOUNGER COP gets out of the driver's side of the car, then walks around to join Frump on the sidewalk.

FRUMP
(scratching his face)
Come on, kid. Let's get down to business.

CUT TO:

INT JANINE'S DESK

JANINE is reading a woman's magazine at her desk. A sheet of paper is rolled into the typewriter. Suddenly a HUGE SHADOW falls across the desk. Startled, she looks up.

JANINE'S POV

CAMERA TILTS SLOWLY UP from around the area of Frump's belt to his very mean-looking face.

ANGLE ON FRUMP

FRUMP
(commandingly)
I want the Ghostbusters!

ANGLE ON JANINE

She is surprised but not daunted.

JANINE
Which one? Doctor Spengler is quite busy in his lab at the moment. Doctor Stanz is occupied in the motor pool...

MEDIUM ANGLE

Frumb bends his bulk slightly over Janine and interrupts.

FRUMP
(roaring)
All of them! Now!

CUT TO:

INT CONFERENCE ROOM

CLOSE UP on a series of photos of Bud's destroyed car.

FRUMP (VO)
... and the guy was lucky not to end up the blue plate special at Bob's Barbecue Hut...

CAMERA TRUCKS OUT to reveal Frump, the younger Detective and the four Ghostbusters, all sitting around a long table.

Egon grabs the pictures, looks at them very closely (about an inch from his face) and goes "Hmm, hmmm..." several times. He will remain absorbed in them for most of the scene.

ANGLE ON PETER

Peter obviously believes Frump has come for their help. Smelling a client, he beams.

PETER
Okay, so of course, you want us to investigate this motorcycle spook?

ANGLE ON FRUMP

FRUMP
(very coolly)
No.

ANGLE ON PETER

PETER
(quite surprised)
No?

MEDIUM ANGLE ON PETER AND FRUMP

Frump pulls out a photo of Bud and pushes it towards Peter.

FRUMP
Know this guy?

PETE
(he hasn't got it yet)
Yeah, sure. I met him last night.
He had an argum...

FRUMP
(interrupting)
That's the guy who was almost barbecued.

CLOSE UP ANGLE ON PETER

He gets it -- at once -- and clams up.

PETER
Oh.

MEDIUM ANGLE ON PETER, FRUMP AND RAY

Ray, who has followed the exchange with interest, has <u>not</u> gotten it and, despite Peter's angry glances, carries on.

RAY
You mean, the guy that Peter had a fight with last night almost got killed by a ghost...

There is a pregnant pause.

RAY (CONT)
(genuinely amazed)
What a coincidence!

FRUMP
(very meaningfully)
Yep! Quite a coincidence.

WIDER ANGLE, NOW INCLUDING EGON

He grabs the photos. Those that Egon is still looking at, he has to pull from his hands inch by inch.

FRUMP (CONT)
(to Peter)
Why don't you make both of our lives easier and tell me how you did it.

RAY
(turning to Peter)
Did what? What did you do?

ANGLE ON PETER

PETER
(angry)
Nothing! I didn't do anything!
I'm innocent!

ANGLE ON RAY AND FRUMP

He sounds completely convinced of Peter's inocence.

RAY
(to Frump, righteously)
You heard him. He didn't do anything.
He's innocent.

FRUMP
Yep. And he's the only guy in New York with a motive and easy access to ghosts...

ANGLE ON PETER

PETER
Hey, wait a minute! I barely knew the guy. Besides, a ghost isn't a hit man. You can't get them to do whatever you want...

WIDER ANGLE

At that very moment, SLIMER ZOOMS into the room, and goes "coo, coo" very affectionately all over Peter, who then tries desperately, but unsuccessfully, to "shoo" him away.

ANGLE ON FRUMP

Frump looks at the scene and nods knowingly.

FRUMP
Yep, I can see ghosts don't like you...

ANGLE ON PETER AND SLIMER

He is still trying to get rid of Slimer.

PETER
(exceedingly annoyed)
No, you can't! Slimer isn't...
Well, he is, but...

He realizes that his explanation is going to sound too complicated, even to himself, so he just shuts up.

ANGLE ON RAY

RAY
(carrying on)
You can't say things like this to my buddy. Besides, we were all together all the time last night.

WIDER ANGLE

All the Ghostbusters turn immediately to look accusingly at Ray, who goes "Oops" silently.

ANGLE ON FRUMP

Frump nods, a large smile on his face.

FRUMP
Hmm, hmm.

WIDER ANGLE

Frump gets up, walks towards the door, followed by the younger detective, and turns before he leaves.

FRUMP
I can see we're getting nowhere fast. But I want you weirdos to know I never let a guy go free. Never. I'll be back.

ANGLE ON RAY AND PETER

RAY
(to Peter)
You didn't do it, did you?

Peter gets up and starts pacing the room angrily.

PETER
Of course, I didn't do it! How could have I done it, anyway?

EGON (VO)
(matter of factly)
By reversing the polarity of the neutron flow.

WIDER ANGLE

Peter turns angrily towards Egon.

PETER
I didn't reverse any polarity. I don't even know what you're talking about. I tell you I didn't do it.

WINSTON
(the voice of common sense)
Then, there's a killer ghost on the loose, and we better catch it.

ANGLE ON RAY

RAY
(meaning it)
Yes, besides it'd be bad for business if Peter goes to jail...

ANGLE ON PETER

He throws a furious glance at Ray.

DISSOLVE TO:

INT GARAGE - NIGHT

CAMERA PANS OVER the Ghostbusters' Garage. The door is open. Out there, it is NIGHT. Next to ECTO-1 is an exact copy of Bud's SPORTS CAR.

The four Ghostbusters are standing by, dressed in full ghost-busting gear -- except for Peter who does not wear his PROTON PACK. They look like they're arguing.

ANGLE ON PETER AND RAY

PETER
I don't like this plan. I think it's a stupid plan.

RAY
(patiently)
But we need somebody to drive the car and retrace that guy's itinerary. Besides, we'll be following you.

He smiles a smile that spells doom.

RAY (CONT)
Nothing can go wrong!

PETER
(not at all convinced)
Yeah, sure... But why do I have to be the bait?

MEDIUM ANGLE, TO INCLUDE WINSTON

WINSTON
(with a large, wicked grin)
Well, for one, you're the one who stands to go to jail! Besides, we drew for it, remember?

WIDER ANGLE

Grumbling, Peter gets into the sports car, SLAMS the door, starts the car and ZOOMS into the night.

CUT TO:

EXT FIFTH AVENUE - A SERIES OF SHOTS

enable us to follow Peter as he drives through nocturnal Manhattan, followed by Ecto-1.

INT ECTO-1

Ray is at the wheel, with Winston in the passenger seat. Egon is in the back, looking at the usual array of super-scientific instruments.

RAY
Anything yet?

EGON
Nope.

INT SPORTS CAR

PETER
(grumbling)
Go to jail, go to jail...

EXT SPORTS CAR

The Headless Motorcyclist ZOOMS IN from a cross street, between Peter's car and Ecto-1. He REARS UP his bike as he negotiates the sharp turn and rushes after Peter.

He then proceeds to throw a flaming helmet at Peter, while LAUGHING maniacally.

INT SPORTS CAR

PETER
(gasping)
Holy smokes!

EXT SPORTS CAR

The surprise causes Peter to swerve, and the flaming helmet to miss. It CRASHES harmlessly a few yards away.

INT ECTO-1

Egon raises his eyes from the equipment and points.

EGON
(impressed)
I think we have something here. It seems to have quite a strong concentration of PK energy.

ANGLE ON RAY AND EGON

Ray hasn't waited for Egon to tell him that the Ghost has arrived. He turns to answer Egon, thereby completely taking his attention away from the road.

RAY
I kind of noticed! The question is, what do we do with it now that we've got its attention?

WINSTON (VO)
Hey!

EXT ECTO-1

Ray has almost shot past a right turn, where Peter and the Ghost have gone. He gives the wheel a sharp twist, almost sending Ecto-1 into a tailspin, but the car recovers.

RAY
Good girl! Atta boy!

ANGLE ON WINSTON

Leaning out the window, he SHOOTS several ion beams at the Ghost, but misses.

EXT MANHATTAN STREETS

The beams HIT the traffic light overhead. The energy flows across the wires, from light to light, causing them to change in haphazard fashion, creating chaos.

A SERIES OF SHOTS shows the pursuit intensifying. The choreography of the chase bears some resemblance to that of "The Keystone Kops."

For example, Peter's car goes down one street, followed closely by the Ghost, while Ecto-1 is going in the opposite direction on the next street. They all skid, swerve, go through lights, leaving chaos in their wake.

ANOTHER QUICK SERIES OF SHOTS shows Peter dodging the Motorcyclist's fireballs; Ray doing his best not to lose sight of Peter's car; Egon hunching over his instruments; Winston shooting ion beams.

EXT SPORTS CAR

The chase has now taken Peter near the Civic Center, and he ZOOMS towards the Brooklyn Bridge.

WIDER ANGLE

CAMERA PULLS OUT to show the car speeding onto the bridge, while the Motorcyclist SCREECHES to a halt at its foot.

Ecto-1 SQUEALS to a stop just beyond. The Motorcyclist throws a last flaming helmet (which misses), shakes his fist, and ROARS off into the night.

EXT BROOKLYN BRIDGE

Ray, Winston and Egon get out of Ecto-1, while Peter makes a U-turn on the bridge and drives back to join his friends.

Peter gets out of the car, and goes over to the last spot where the ghost stopped. Egon is there, holding a PKE meter, while Ray looks very excited.

ANGLE ON EGON AND RAY

EGON
There's something funny about these readings, but I can't seem to put my finger on what...

RAY
(excitedly)
I know! I know! It's the water! Water is a natural ionizing agent and...

MEDIUM ANGLE TO INCLUDE PETER

PETER
(barging in)
I said it was a stupid plan before. Well, I was right and I won't do it again!

EGON
(not noticing Peter)
Yes, that would explain the sudden drop in power readings as we got closer to the river. But I still don't understand...

PETER
Why me?

Egon and Ray turn toward Peter and simultaneously answer his rethoric question.

EGON AND RAY
Yes, that too...

WINSTON
(snapping his fingers)
I think I've got it!

The other three turn toward him.

WINSTON (CONT)
Doesn't it all ring a bell? The chase, the bridge, the headless spook? It's that old Washington Irving tale...
(a pause)
"The Legend of Sleepy Hollow!"

A look of realization dawns on the Ghostbusters' faces. They all look at each other as we

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT MANHATTAN - DAY

CAMERA PANS from the U.N. Building, up Franklin D. Roosevelt Drive along the East river, STOPS at the QUEENSBORO BRIDGE, and then TRUCKS IN on a posh, riverside, condo building.

CLOSE UP on Ecto-1, parked under a no-parking sign in front of the place.

CUT TO:

INT BUILDING

All four Ghostbusters are standing on the landing in front of a set of heavy doors. Peter's hand is still on the doorbell.

The door opens. Kate appears in the opening. She looks more embarassed than surprised.

KATE
Oh, it's you.

PETER
(not making things easier)
Yeah, it's us.

ANGLE ON KATE

There is silence. Then, she moves back from the door.

KATE
(somewhat reluctantly)
Why don't you come in?

INT KATE'S APARTMENT

They all walk in. Egon pulls out a PKE meter and starts "sniffing" around the apartment, while Ray looks at the elegant decor. Peter confronts Kate.

ANGLE ON PETER AND KATE

Peter is in a hurry to get to the point.

PETER
We think there are certain things you can tell us about a certain ghost...

Kate attempts to interrupt him.

KATE
(embarassed)
A ghost? Why should I...

Peter raises a finger in the air to silence her.

PETER
(a bit obnoxiously)
You were kinda worried the other night, when there was no particular reason for you to be...
(a pause)
Except, of course, if you knew in advance what would happen...

He points his finger at her.

PETER (CONT)
... which you did, didn't you?

Kate puts her head down to hide her embarassment, but remains silent. Pete continues, lecturing.

PETER (CONT)
Then I remembered the Washington Irving folk tale...

ANGLE ON WINSTON

frowning at Peter's attemp to hog all the credit.

ANGLE ON PETER

He notices and tries to worm out of it.

PETER (CONT)
(embarassed)
Well, er, we remembered the story of the Headless Horseman!

ANGLE ON KATE

She GASPS, collapses onto a chair, her face in her hands.

MEDIUM ANGLE TO INCLUDE PETER

Peter, who can't resist a pretty face, goes to her and gently pats her on the shoulder. He looks embarassedly at the others, as if to say, "Well, it's not my fault if she's emotional!"

PETER
Hum, er, is this ghost a friend of yours?

ANGLE ON KATE

She raises her face, stained with tears.

KATE
Friend! He's my family's curse!

WIDER ANGLE TO INCLUDE EVERYONE

At the word "curse," Ray visibly perks up. Even Egon gets closer to the group, to listen to Kate's story.

ANGLE ON KATE

KATE
My ancestor was the man Washington Irving called Ichabod Crane...

SHIMMER DISSOLVE TO:

EXT WOODED TRAIL - NIGHT - ESTABLISHING SHOT

A lone horseman is riding through the moonlit woods. In the b.g. we HEAR the approaching THUNDER of HOOFBEATS.

KATE (VO - CONT)
One night, in the Catskills, Irving heard the tale of poor Uncle Ichabod, and how he brought upon himself the wrath of the Headless Horseman...

ANGLE ON ICHABOD

as he turns his head to see who is following him. A look of pure TERROR crosses his face.

ICHABOD'S POV

Rapidly approaching is the nightmarish sight of the HEADLESS HORSEMAN, a flaming pumpkin held high in his hand.

WIDER ANGLE

Ichabod is urging his horse to go faster, but in vain. The Horseman is getting closer and closer.

KATE (VO - CONT)
As Uncle Ichabod felt the Horseman's hot breath approaching the back of his neck...

A bridge comes in sight and with barely a second to spare, Ichabod urges his horse across.

KATE (VO - CONT)
...he ran, faster and faster, to the far side of the bridge, knowing full well the next moment could very well be his last...

ANGLE ON HORSEMAN

He stops dead at the foot of the bridge, and is quite obviously furious. He rears his horse on its hind legs, then throws the pumpkin at the retreating Ichabod.

ANGLE ON PUMPKIN

It EXPLODES in front of the CAMERA, causing a FADE TO WHITE, followed by a

SHIMMER DISSOLVE TO:

INT KATE'S APARTMENT

The Ghostbusters listen in rapture to Kate's story.

KATE (CONT)
The next morning, Ichabod was nowhere to be found. Out by the bridge, the townspeople found the broken-down old nag he'd been riding...

SHIMMER DISSOLVE TO:

EXT BRIDGE - DAY

A group of TOWNSPEOPLE stands at the foot of the bridge, where Ichabod's horse is munching on some grass.

CAMERA TRUCKS IN to highlight broken pieces of pumpkin, and Ichabod's hat, scattered on the bridge.

KATE (VO - CONT)
... And some pieces of a shattered pumpkin, scattered around on the bridge floor...

WIPE TO:

EXT RIVER - DAY

Ichabod is pulling himself out of the river, wet but alive.

KATE (VO - CONT)
But what Washington Irving didn't know, or chose not to tell, was that Uncle Ichabod had escaped the fury of the Horseman...

CUT TO:

EXT COUNTRY ROAD - DAY

Ichabod is walking away on a lonely country road, never looking back.

KATE (VO - CONT)
However, he chose to move and never return to his little Catskills village...

CUT TO:

INT EARLY AMERICAN HOUSE - DAY

An older Ichabod, and his wife proudly look at a baby.

KATE (VO - CONT)
Eventually, he married and had a son, and they lived happily ever after. But...

SHIMMER DISSOLVE TO:

INT KATE'S APARTMENT

CLOSE UP on the Ghostbusters' eager faces.

ALL OF THEM
But? Yes? Yes?...

ANGLE ON KATE

KATE
Twenty years later, on the anniversary of the date Uncle Ichabod had first met the Horseman, the Ghost returned...

SHIMMER DISSOLVE TO:

EXT EARLY AMERICAN TOWN - NIGHT

The Headless Horseman, dressed in the period's clothes, pursues a man who looks like he could be Ichabod's SON.

EXT BRIDGE

Ichabod's son rides over a bridge, which causes the Ghost

to stop, SCREAM SILENTLY in anger and gallop away.

KATE (VO - CONT)
Like his father, Ichabod's son found that the Ghost could not pursue him over running water...

SHIMMER DISSOLVE TO:

INT KATE'S APARTMENT

RAY
(to Egon)
Ha! You see, it's the ionization factor. I told you so.

Peter shoots him a dark glance.

PETER
Shhsh!

SHIMMER DISSOLVE TO:

EXT EARLY AMERICAN TOWN - DAY

KATE (VO)
When the Ghost began to pursue his friends, Ichabod's son decided to move, since this seemed to be the only cure...

A QUICK SERIES OF SHOTS

now depict the Headless Ghost chasing various descendents (male or female) of Ichabod Crane, in different cities and different times -- but always at night.

As we are going forward in time tc the present, the Ghost's and the victim's costumes change to represent the respective periods during which the action takes place.

Somewhere around 1920, as car transportation becomes more common, the Ghost now appears on a motorcycle.

KATE (VO - CONT)
Ever since, the Headless Horseman has pursued my family and our friends, forcing us to move again, and again...

SHIMMER DISSOLVE TO:

INT KATE'S APARTMENT

The Ghostbusters shake their heads in sympathy.

ANGLE ON KATE

KATE (CONT)
... And now it's after me!

She gets up and goes to the bay window. Through it, we definitely see the shape of the QUEENSBORO BRIDGE.

KATE (CONT)
Living next to a bridge isn't good enough. It's going after my friends. First, Bud, then yourselves...

She walks back to the center of the room and faces them bravely.

KATE (CONT)
I guess I'll just have to move...

ANGLE ON PETER

He jumps to his feet, and rushes to her.

PETER
Of course, you won't! Remember, we're the Ghostbusters. Busting ghosts is what we do for a living. There's no reason why this ghost should prove more difficult than any of the thousands of other ghosts we've busted!

ANGLE ON EGON

looking at his PKE meter.

EGON
Actually, there is. This ghost packs more energy than...

WIDER ANGLE TO INCLUDE PETER AND EGON

Peter rushes to Egon's side and covers his partner's mouth, in spite of Egon's vehement denegations.

PETER
I mean, no <u>serious</u> reason.

EGON
Mumble, frumble, grumble.

Peter then walks back to the center of the room.

PETER
Okay, gang, it's settled. We're going to take care of the young lady's pesky paraphysical pest. Besides, it's for a good cause!

ANGLE ON RAY

RAY
(moved)
Yeah, she deserves a break.

ANGLE ON PETER

PETER
(genuinely surprised)
What?

WIDER ANGLE ON EVERYONE

RAY
(pointing at Kate)
I said, she deserves a break.

PETER
(annoyed by what he perceives to be Ray's lack of sympathy)
Oh yeah, that too. But I meant me! Clearing my good name. That should count for something too!

ANGLE ON RAY

His face bears a puzzled look, as if the idea had never crossed his mind.

DISSOLVE TO:

INT GHOSTBUSTERS LAB - DAY

CLOSE UP on a newspaper cutting showing a picture of Frump being interviewed. Above the photo is a large headline saying "FRUMP PROMISES ARRESTS SOON."

SUDDENLY a large, dart ZIPS into frame, and plants itself smack dab on Frump's forehead.

CAMERA TRUCKS OUT to reveal that Peter has thrown the dart, and is preparing to throw another. In the b.g., Egon and Ray are busy tinkering with various bits of scientific equipment. Winston is trying to help.

ANGLE ON WINSTON

He is carrying a tray containing microchips, while Slimer

is rubbing up against him and trying to get him to play.

WINSTON
Come on now, be a good boy and let Daddy work.

JANINE (VO)
(shrieking)
You can't just barge in there like that!

FRUMP (VO)
(assuredly)
You wanna bet?

ANGLE ON SLIMER

At the sound of Frump's VOICE, he takes off for parts unknown.

WIDER ANGLE

The Ghostbusters stop what they're doing to watch the door, which opens wide to admit Frump. Behind him, Janine is partly visible, looking slightly red in the face.

FRUMP (CONT)
Listen up, you Bozos! I wanted to be the one to tell you that you've got the honor of having my full, personal attention...

During the rest of the scene, through A SERIES OF CUTS, we see Peter casually sidling towards the dart board, in an effort to retrieve Frump's photo before it can be noticed.

Meanwhile, Frump is walking around, touring the work tables. His first stop is Egon's station. He peers at the various bits of electronics machinery spread on it.

FRUMP
(fake friendly)
What have we here? Preparing to let some ghosts loose, are we?

ANGLE ON EGON

Egon raises his nose in disdain, but says nothing.

ANGLE ON FRUMP

Frump now meanders over to Ray, who looks like he is working on an old fashioned crystal radio set.

FRUMP (CONT)
Maybe to clean up a few loose ends at the... Police Department?!

ANGLE ON RAY

Ray attempts to quell Frump's suspicions.

RAY
(superior)
Really, Lieutenant. If we wanted to get rid of you, we wouldn't put this blue plug into the red socket, we would put the green plug into the red socket...

MEDIUM ANGLE TO INCLUDE EGON

EGON
(interrupting)
But that's what you're supposed to do, Ray. The green plug always goes into the red socket.

RAY
(surprised)
Are you sure?

He tries it, we here a loud PFZITT!

RAY (CONT)
Oops!

ANGLE ON PETER

He is now standing next to the dart board, and his hand is at the photo, ready to take it down. Suddenly, Frump's hand reaches INTO FRAME and grabs it down first.

TWO SHOT ON PETER AND FRUMP

Peter looks like a school boy who has been caught drawing unflattering pictures of his teacher. Frump pulls a police wanted poster up in the photo's place.

FRUMP
How d'ya like that for target practice?

ANGLE ON FRUMP

He then turns and walks out of the room.

CAMERA TRUCKS IN on the poster, revealing that it features

the Ghostbusters' faces.

DISSOLVE TO:

EXT KATE'S APARTMENT - DUSK

ESTABLISHING SHOT of the sun setting on Kate's apartment building. In the b.g., we clearly see the QUEENSBORO BRIDGE. CAMERA TRUCKS IN to the bay window of

INT KATE'S APARTMENT

Winston, in full Ghostbuster's equipment, is briefing Bud and Kate.

WINSTON
Okay. We're going to go over everything again. We can't afford to have any mistakes.

He points towards two chairs. Attached to the top of each one is something that looks like a hair-dryer helmet sporting parabolic antennae.

ANGLE ON WINSTON

In his hands are sheets of a script. He holds them out to Bud and Kate (OS).

WINSTON
Remember. You sit in the chairs, hold hands, and then you read from the script.

ANGLE ON BUD AND KATE

They take the scripts, go over to sit in the chairs, and place the helmets over their heads.

MEDIUM ANGLE

WINSTON (CONT)
The way Egon explained it to me, those helmets are going to broadcast your psychograms to the ghost, and draw him here like a fly to honey.

Winston grabs his walkie-talkie to begin checking with the rest of the team.

A QUICK SERIES OF CUTS

EXT STREET - NIGHT

Ray is cruising down the street, at the wheel of Ecto-1.

RAY
Check!

EXT QUEENSBORO BRIDGE - NIGHT

Egon is standing next to a ton of fancy equipment at the base of the Bridge.

EGON
Check!

INT BASEMENT GARAGE

Peter is wearing a helmet in CLOSE-UP, in someplace that looks like an underground garage.

PETER
Yeah, yeah... Check!

INT KATE'S APARTMENT

WINSTON
Check!

He switches off his walkie-talkie, lowers the antenna, and puts it back on his belt. Then, he turns to Kate and Bud.

WINSTON (CONT)
Okay! It's a go!

ANGLE ON KATE AND BUD

Bud starts reading from his script.

BUD
(very stilted)
Oh, Kate, my darling. I am so happy to be in the same room with you.

KATE
(also stilted)
Yes, Bud. My heart throbs passionately as we sit here holding hands.

Bud raises his eyes from the paper.

BUD
(condescending)
This stuff sucks eggs! Who wrote this drivel?

ANGLE ON WINSTON

He shrugs his shoulders and looks kind of matter of fact.

WINSTON
Peter.

ANGLE ON BUD

BUD
Nobody talks this way!

ANGLE ON WINSTON

He agrees with Bud, but what can he say.

WINSTON
Peter does.

ANGLE ON BUD

He rolls his eyes skyward, then resumes reading the script.

BUD
(still stilted)
Our two hearts beat...

CUT TO:

EXT STREET - NIGHT

CAMERA TRUCKS IN on Ecto-1 as it patrols around the block.

INT ECTO-1

Ray is driving while looking at a radar-like green screen, which sits on the passenger seat.

CLOSE UP ON SCREEN

where a green blip appears, accompanied by a BEEPING SOUND.

RAY
(excited)
That's it! That's him!

EXT ECTO-1

In the middle of traffic, Ray makes an almost impossible U-turn, with causes the tires to SQUEAL and WHINE. Then, he peals off in the direction from which he just came.

RAY'S POV

Through the windshield of Ecto-1, we SEE the silhouette of

the Headless Motorcyclist in the distance. As Ray gains speed, it gets closer.

EXT STREET

Ray is gaining on the Ghost.

RAY
Good girl! We're gaining on him. With a bit of luck, we'll get him before he even gets to the building.

WIDER ANGLE

In front of us is Kate's building. The Ghost makes a hairpin turn into an alley behind the building.

Ray almost misses the turn, but makes it, although he's slower about it because of Ecto-1's greater inertia.

RAY
That's it, he's sewn up. This is a dead end!

ANGLE ON MOTORCYCLIST

He reaches the wall of the building, and makes a ninety degree turn -- STRAIGHT UP! He LAUGHS demonically as he drives STRAIGHT UP THE WALLS OF THE BUILDING!.

CAMERA PANS to follow the Ghost up for a few seconds then

UPSHOT to a SHARP ANGLE from the ground, showing the Motorcyclist as he gets smaller and smaller.

ANGLE ON RAY

His head is tilted straight back, as he watches the Ghost's progress.

RAY
(amazed)
Gee! That ghost is some driver!

CUT TO:

INT KATE'S APARTMENT

Winston is fully armed, proton gun aimed at the bay window.

We HEAR the sound of the engine GROWING LOUDER then, the Ghost comes across the balcony. He reaches the CLOSED windows and drives right THROUGH them.

Winston tries to keep the Motorcyclist at bay with his ion beams, but without success. The Ghost throws a flaming helmet at him, which causes him to duck behind a chair.

WINSTON
(yelling)
Go on, you two! Part two! Part two!

ANGLE ON BUD AND KATE

They rush out of the apartment into

INT LANDING

They run into the open elevator. The doors close behind them. Numbers above the door show it is descending.

INT KATE'S APARTMENT

Winston is doing his best to delay the Ghost by shooting a barrage of ion beams at it.

But the Ghost is able to drive him back with his flaming helmets, until he gets a clear run at the door.

Then, with a ROARING LAUGH, the Headless Motorcyclist rushes past Winston and THROUGH the door onto

INT LANDING

The Ghost drives staight THROUGH the elevator doors.

CUT TO:

INT BASEMENT GARAGE

The elevators door open. Kate and Bud come rushing out.

CAMERA TRUCKS OUT to reveal a large underground parking lot. Ray stands next to the idling Ecto-1. Peter stands next to an idling motorcycle.

ANGLE ON PETER

He does <u>not</u> look happy. He is dressed EXACTLY like Bud. On the motorcycle is a human-size inflatable doll, looking vaguely like Kate. Various bits of electronic equipment are attached to the doll.

ANGLE ON RAY

He motions to Kate and Bud to hurry.

RAY
Quick! Quick!

WIDER ANGLE

Ray ushers them into Ecto-1.

RAY
I've turned on the psycho-dampers. As long as you stay in the car, the Ghost won't be able to detect your presence.

ANGLE ON BUD

He crawls into the car.

BUD
But how are you going to?...

WIDER ANGLE

Ray points at Peter, who is climbing onto the motorcycle and REVVING UP the engine.

RAY
The recorder attached to the dummy is now transmitting the same signals you broadcast earlier...

ANGLE ON PETER

The motorcycle ZOOMS UP the ramp.

RAY (VO - CONT)
As far as the Ghost will be able to tell, that's <u>your</u> psycho-imprints leaving.

INT ECTO-1

Ray gets into the car. Kate and Bud are visible in the back seat.

KATE
Isn't that dangerous? I mean, if the ghost catches up with him...

ANGLE ON RAY

RAY
(smiling)
Yes, but we drew lots for it and he lost!

EXT STREET - NIGHT

Peter ZOOMS out of the garage, and into the street.

PETER
(annoyed)
It's another stupid plan!

CUT TO:

INT BASEMENT GARAGE

Ray drives Ecto-1 into the shadows. In the b.g., we hear the now-familiar ROARING sound of the Headless Motorcyclist.

RAY
Not a minute too soon, I see!

WIDER ANGLE

The Motorcyclist comes out and THROUGH the elevator doors.

CAMERA PANS and follows him as he speeds across the garage, and out the entrance.

INT ECTO-1

Ray grabs a walkie-talkie.

RAY
The Eagle is landing!

CUT TO:

EXT QUEENSBORO BRIDGE - NIGHT

Egon is sitting next to his equipment at the foot of the bridge. He is holding his walkie-talkie.

RAY (VO)
The Eagle is landing!

EGON
(slightly annoyed)
I wish you wouldn't be so melo-dramatic, Ray. This is just a simple ectoplasmic manifestation of 12.5 on the Flammarion scale, not some kind of "Aquila Vulgus."

CUT TO:

INT ECTO-1

Ray folds down the antenna of his walkie-talkie, and looks slightly wounded.

RAY
Well, excuuse me!

INT BASEMENT GARAGE

The elevator doors open, and Winston runs out of them, out of breath. Ray HONKS at him, and he rushes towards the car and gets into the passenger seat.

The car BURNS RUBBER as it drives away, up the exit ramp.

EXT STREET

Ecto-1 exits onto the street.

CUT TO:

EXT STREET (CLOSER TO THE BRIDGE)

Things are getting hot for Peter. He's ZOOMING along on his motorcycle. The Ghost is gaining on him, and there are flaming helmets ZIPPING past his handlebars.

PETER
This plan is even stupider than I thought.

He leans his head down to a microphone on his collar.

PETER (CONT)
Okay, Egon, here we come. I hope that stuff of yours works, or I'm barbecue!

CUT TO:

EXT QUEENSBORO BRIDGE

Egon is standing next to a large circuit-breaker type of switch. One hand is on the switch, and the other is holding a stopwatch. He's wearing a headset.

Suddenly, we HEAR the sounds of the rapidly approaching motorcycles. So does Egon, and he flips down the giant switch.

ANGLE ON EQUIPMENT

Electricity CRACKLES and DANCES over the equipment.

CAMERA TRUCKS OUT to encompass the entire bridge. We see the same electricity coursing up wires that hang in front of the entrance to the bridge.

The entire entrance to the bridge SHIMMERS like a mirage, and RECONGEALS to resemble an ordinary avenue.

CUT TO:

INT ECTO-1

Ray is driving with one hand, gesturing with the other.

RAY
(lecturing)
You can only fight fire with fire, and a curse with a curse. First we trapped the Ghost with the recording of your psychic emissions, then we get him onto the bridge. The laws of Physics take care of the rest.

ANGLE ON KATE

KATE
(curious)
But, how are you going to get him onto the bridge?

ANGLE ON WINSTON

WINSTON
Egon created a hologram that makes the bridge look just like any other street.

CUT TO:

EXT QUEENSBORO BRIDGE

Peter's motorcycle ZOOMS past Egon, and into the fake "street."

Hot in pursuit, the Headless Motorcyclist follows. Suddenly, as he hits the middle of the "street," the Ghost literally FREEZES in his tracks. He SCREAMS in rage.

ANGLE ON EGON

He switches off the hologram.

WIDER ANGLE

The "street" becomes a bridge again.

ANGLE ON MOTORCYCLIST

He's trapped at the very center of the bridge, his form wavering, right next to a GHOST TRAP.

WIDER ANGLE

Ecto-1 arrives at the entrance of the bridge, and stops.

Ray and Winston get out. They are joined by Bud and Kate. They all walk over to join Egon.

ANGLE ON EGON AND KATE

Egon holds the foot pedal.

EGON
(very much the gentleman)
I think the honor of the final capture should be all yours.

WIDER ANGLE TO INCLUDE EVERYONE

Kate smiles as Egon puts the foot pedal in front of her foot. The others surround her, smiling.

CLOSE UP ON KATE'S FOOT ABOVE THE FOOT PEDAL

She steps on it.

ANGLE ON MOTORCYCLIST

He is SUCKED DOWN into the trap, and the lid SLAMS closed.

WIDER ANGLE

Now that the Ghost is gone, Peter ROARS back across the bridge to join the group. He stops the motorcycle and gets off.

PETER
I <u>still</u> think it was a stupid plan!

RIPPLE DISSOLVE TO:

EXT ANOTHER MANHATTAN PENTHOUSE - NIGHT

This is another party, reminiscent of the one at the opening of the show. However, we HEAR the WEDDING MARCH being played.

CAMERA TRUCKS IN to

INT PENTHOUSE

and PANS OVER what is obviously Bud and Kate's wedding party.

CAMERA then TRUCKS IN TO Peter, Ray and the same Banker, all standing next to a buffet table.

RAY
Well, I'm glad you decided to sign up with us.

Suddenly, a WOMAN's hand reaches in between them from OUT OF FRAME to take an hors d'oeuvre.

CAMERA PULLS OUT to reveal that it belongs to another very beautiful woman.

Peter turns to follow her as she leaves, but Ray grabs the back of his coat and shoves a plate of food in his hand.

RAY
Why can't you just eat at these things like everybody else. It's safer.

Peter shrugs, and bites into a large sandwich as we

FADE OUT:

THE END